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TORONTO WELCOMES DANNY KAYE

(Story on Page 5)



J. J. Fitzgibbons, His Worship Mayor McCallum, Danny Kaye and Barker Sam Wacker at Malton Airport.

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Life Blood Being Drained At Box-Office

THE London Daily Telegraph of Nov. 8th, gives considerable prominence to the Report as presented by J. Arthur Rank to his Shareholders, and his statements in connection with losses shown during the fiscal year.

The £66,000,000 Odeon group showed a net loss of £746,747, against a profit of £4,175,000 the previous year. On film production, trading profit fell by £4,321,453, reflecting a loss on production of approximately £3,350,000, after taking into account non-recurring credits arising from a change in the basis of film valuation.

In his statement, Mr. Rank said that he was personally liable as a guarantor under a contract of General Cinema Finance Corp. Ltd., of indebtedness to £1,130,444.

Even on the American Continent, where we are accustomed to talking about millions of dollars as easily as one talks about thousands, the figures presented in the Annual Report by Mr. Rank are breath-taking, for we must remember he is talking in millions of pounds, not dollars. Multiply the figures given by an average of three dollars to the pound and you will better understand what the losses represent, and the extent of Mr. Rank's personal guarantee.

A statement by the Hon. Earl Lawson, president of Odeon Theatres of Canada Limited, presents a much healthier picture for the Canadian Company which has made heavy investments in theatre properties, but which has not had to contend with the vast outlay for film production.

Although we are regretful to read the Report from England, we cannot but be grateful that the huge losses are not ours, because of their effect on the whole Industry, which would not only prove depressing, but flatten us out of business.

However, we, too, are not out of danger; and when we refer to "we", we are including the American Film Industry which has not yet weathered the crisis through which it has been passing since the advent of studio strikes, costly litigation, frozen currencies, embargoes restricting export of films and Government Decrees.

In Canada, which is so dependent on the prosperity of the American Film Industry, since we depend so largely on our import of American-made pictures and must continue to depend on these, (as is evident by statements made by leading exhibitors in the U.K.) we, too, have our problems.

A great number of new theatres have been built, some of which are responsible for the decreased attendance at theatres which were already in operation, and which have resulted in losses for the older theatres, not offset by any substantial profits as revealed in the newer theatres. Irre-

spective of profits in the newly constructed theatres, what do these mean to the theatres of exhibitors which have gone in the red as a result of overseating in their towns or certain zones of their cities? You may argue that "you cannot stop progress". But who has determined that ten or twelve theatres in a certain zone of a city, where previously there were six at the most, indicates progress? You may further contend that the zone as referred to has had an influx of population, or that new industries or residents have come into the town; but if we take into consideration the percentage of people who go to theatres, the increased population does not begin to provide sufficient coverage for the additional seats.

Increased number of theatres helps distribution and provides a greater market for the exhibition of product; but, as we have many times stated, no distribution can remain profitable without exhibition remaining profitable. One or two years may not tell the tale, because some exhibitors can live through a year or two of decreased business, but, after that, their tale is told — very much told — and the distributor loses a good customer which he has had for years.

Additional theatres may also help tax-collecting governments which collect, as Mr. Rank stated "ruthlessly", irrespective of increased operational costs for the theatre, and the possibility that, at the end of the year, whereas the Government may show millions of dollars derived from tax collections through the admission tax, the theatre may show a loss.

The Government may argue that theatres show a profit, but the Government does not pause to consider that even with increased attendance, because of rising costs of operation, the theatre's profits have decreased; the Government does not consider that the Annual Statement of a national exhibition company, which reveals several millions of dollars profits, is not indicative of the prosperity of independently operated theatres, and even of theatres which have affiliated partnerships with such a company; for some of the theatre-partnerships may show no profit, and some a loss.

Those of us who operate theatres know that it is not as easy to show theatre profits today as it was in the War Years. Attendance has decreased and, in several instances, any increase in revenue means that prices of admission have increased.

We know that in the United States admission prices to many theatres have been decreased. And, even as far back as March of 1949, the Cinematograph Exhibitors Association with a membership of 4,560 theatres (which is practically 100% of the theatres in opera-

tion in the U.K.) presented a 7,000-word Report, supported by statistical tabulation, to Lord Portal's committee of inquiry into film distribution and exhibition in which it was stated, "*The biggest fillip that our business could obtain today would be the reintroduction of the 1-shilling, 3-pence (including tax) admission.* An increased revenue for British films can only be obtained by a general increase in appeal to the public (a period of drastic retrenchment seldom marches side by side with improved quality) or an improvement in attendance. We think that the reintroduction of a 1-shilling 3-pence admission would be a very material contribution to the latter".

The Report further stated, "*We agree that Entertainments Tax takes too much from the industry — successive Chancellors of the Exchequer have always insisted that the public pays the tax and that it would look for a direct benefit if a considerable reduction were made.*" In Canada, exhibitors have been unanimous in stating that any reduction in the Tax would be passed on to the public. The admission tax in the U.K. is approximately 40%; in Canada, it varies from the previous Federal Tax of 20% to an increase in this Tax in some provinces where there are additional admission taxes, payable to provincial and municipal governing bodies.

Mr. Rank, in his statement, calls for "*Film Tax Burden Relief*". The past year "*was an unsatisfactory and disappointing one. Though the difficulties and setbacks we have experienced have, in varying degrees, been common to the film industry as a whole, the year has proved a particularly unhappy one for us.* Unfortunately, the increase in the number of films we produced resulted in too large a proportion lacking the qualities and popular appeal which ensure success." But to these remarks Mr. Rank added, "*the burden of taxation*".

In the 550 theatres controlled by his group, out of 27½ millions of pounds paid for admission, 10½ millions of pounds went straight to the Revenue as Entertainment Tax. Out of the 10½ millions of pounds, 4½ millions of pounds was paid on programmes in which a British picture was the first feature. In a year in which the loss on British Film production, as represented by the Rank Group, was £3,350,000, the company paid the Exchequer an entertainment tax which exceeded the loss by over one million pounds.

"I am certain that the production industry in this country," said Mr. Rank, "*however ingenious it may be, cannot hope to produce an output of films to compare in box-office appeal*"

(Continued on Page 15)

RAY PRESENTS



IT is with a great deal of regret that I am forced to report the death of a very old and dear friend of mine. Hyman King, whose death occurred on Sunday, Nov. 13th at his home, 155 Dunn Ave., Toronto. Mr. King was in his 82nd year.

Just about ten days ago, I met Mr. King at a wedding celebration and he advised me that a week previous he had suffered a bad heart attack and thought he was finished. However, there he was with Mrs. King and his daughter Florence, participating in the festivities of a wedding. He talked about his 75th Anniversary and hoped I would be there to celebrate this event which had about thirteen years to go, the Kings having had a Diamond Jubilee, the celebration of sixty years of their marriage, a few years ago.

I told Mr. King, that, if The Lord Would permit us to so celebrate, I would be there. Now, Hyman King is another of my memories, and many times I will remember this Pioneer gentleman, who came to Canada about fifty years ago and who formerly operated the King's Playhouse and was the owner of the Grant Theatre, leased to Odeon Theatres of Canada Ltd. Hyman was well-known in Canada, as he was a strong supporter of Independent theatre operation and was a member of the various exhibitor associations which had been formed through the years. He was keenly interested, also, in various philanthropies to which he gave personal service and financial support. He is survived by his wife, Mrs. Millie King, and his daughter Mrs. Florence Bloomfield, to whom The Digest offers its deepest sympathy and condolence.

SHIRLEY CAPLAN, formerly associated with The Digest, will be married at the end of this month. A luncheon was given in her honour by her mother, Mrs. Kalman Caplan, and Mrs. Susan Solway, mother of the groom-to-be. Shirley is about the tenth Digest secretary who has left us to be married. There appears to be some kind of marriage-magic associated with The Digest; it does not take long before those who come to work with The Digest, if they are not already married, get married. It is getting so the Trade is beginning to call us a Marriage Bureau, but as a matter of fact, we have nothing to do with the love-bug which visits The Digest office. My explanation is that the girls learn Showmanship and put on a husband-winning campaign.

The University of Toronto, The Chancellor and Mrs. Massey have extended invitations to meet the members of The Royal Commission on National Development in the Arts, Letters and Sciences in the Music Room of Hart House, Thursday, November 17th.

THE afternoon session of the Quebec Allied Association was held at the Mount Royal Hotel, on Wed., Nov. 9th following a luncheon at which there were no speeches. This year's Annual was the most representative with an attendance which included members from all over the province. Arthur Hirsch presided and the afternoon session was largely confined to reading the Resolutions of the Sub-Committees of the CMPIC. Arthur Hirsch presented the Resolution on Showmanship directed to securing increased attendance at theatres. The Resolution proposed a National Movie Week for sometime in February, and the continual presentation of our slogan, "Motion Pictures Are Your Best Entertainment".

The question of Trailers was discussed and the Resolution contained a suggestion to producers

not to reveal the finale of a picture, thereby destroying the story interest in the picture, previous to the picture's showing; and to follow this procedure in the use of all pre-publicity.

A DISCUSSION arose in connection with Poster Advertising, which some of the exhibitors present felt left room for improvement. It was further suggested that, for distribution in the Province of Quebec, Public Relations clips should be made in French as well as English. The Resolution on Showmanship was carried.

Johnny Genatokos presented the Resolutions by the Intra-Industry Committee and answered questions related to the various resolutions. The Resolution which suggested that a permanent Intra-Industry Committee be appointed to alert Committees in respect to anything which may arise to affect intra-industry relations and anything which may arise to affect Public Relations directly, was the subject of much discussion. Henry Falk of Montreal suggested that this Resolution be widened to take care of problems which might arise as between exhibitor and distributor, but finally agreed to an Amendment which left such problems for consideration to the Exhibitor Associations. The Intra-Industry Report was passed unanimously.

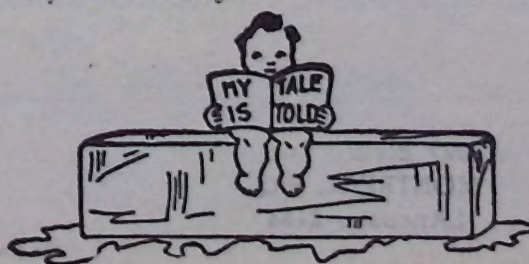
Charles Bourassa read the Resolution Report covering Taxation and Legislation which was passed. Arthur Hirsch read the Report on Finance, including representation by duly appointed delegates, which was also carried. Mr. Salamis read the Report on Public Relations — Carried.

JOHAN J. FITZGIBBONS delivered a very illuminating address on the question of Television, expounding the idea of how it can best be used to serve theatres. He answered many questions and finally explained that no one could control the air, but, added Mr. Fitzgibbons, "Programs specially designed for theatre use by Private Enterprise will require a license fee for showing; no one may expect a free ride".

There are two phases of TV explained Mr. Fitzgibbons, one a public service and the other from theatre to theatre as TV concerns our Industry Interests.

THE dinner at Ruby Foos was an excellent one and approximately 200 were in attendance, the distributors, Allied Industries, and exhibitors being very well represented. Charles Bourassa, secretary of Quebec Allied, in responding to Guest Speakers, who included Government officials, made a most witty summary. The Board of Directors of the previous year were re-elected.

Quebec Allied has a strong board and is rapidly growing into a powerful association. It pulls no punches, is progressive and Independent in its thought. As a member-association of the National Exhibitor Associations it will wield an important influence, for the representatives of the large circuits operating in Quebec and the Independents are serious about Quebec Allied giving its work much time, effort and thought. This association for several years has sponsored the idea of a National Exhibitors' Association and a Public Relations Council composed of all units of our Industry.



Toronto and District

By BILL PRESS

J. J. Fitzgibbons, chairman of the Motion Picture Industry Council of Canada, Toronto, attended the annual meeting on Nov. 9 of the Quebec Allied Theatrical Industries in the Mount Royal Hotel, Montreal. Another Toronto observer was Ray Lewis, Editor of the Digest.

Ross McLean, commissioner of the National Film Board, was in Montreal for the occasion.

The City Council of Guelph, Ont., has turned down the application of local exhibitors for permission to conduct midnight performances in conjunction with statutory holidays, as is the case in Toronto.

One of the proud fathers in Toronto last week was Ralph Dale whose son, Bob, was one of the outstanding stars of the inter-high school football game between Bloor Collegiate and Lawrence Park. Bobbie was mentioned in the press as one of the outstanding reasons why Lawrence Park copped the title from Bloor.

TRACADIE THEATRE BURNS

Another Maritime Theatre has gone up in smoke, this time one of the B. & L. Chain — the Capitol at Tracadie, N.B. Fire broke out causing damage of over \$250,000 in the Gloucester country village in the early morning. The origin of the blaze unknown.

In the Capitol Theatre building there was also a department store, a drug store and two warehouses. Joseph McCalvy the theatre's manager, occupied the upper portion and this was utterly destroyed, Mr. McCalvy losing all his furniture and possessions. Only rubble and a few girders of the building remain and the loss of the business in the village of two thousand population is serious.

Tracadie has no fire department or equipment and help was summoned from Shippeagan, twenty two miles away and from Chatham, fifty miles distant. Both departments answered the call but arrived too late to save the main building. Volunteers and the Army and Forest Service personnel worked to save lives and other structures threatened. Fortunately there was no wind but the blaze lasted eight hours. No injuries or deaths occurred.

Russ McKibbin, former manager of the Victoria Theatre, Toronto, closed down by Famous Players, is now established at the Bloor Theatre. Meanwhile, the Victoria is getting a face-lifting and is expected to open around the first of the year with a new policy as yet unannounced.

The new 20th-Century Theatres' Astor opened in Toronto with the W. C. Fields double bill "You Can't Cheat An Honest Man" and "My Little Chickadee". The new house will play re-issues and selected first-runs.

Most of the drive-in theatres around Ontario brought their season's operations to a close on Saturday night, Nov. 5, after the first flash of snow in a number of localities only to be followed by "chinooks".

Visitors in town from Columbia head office were Sol Kolaski and Milton Klein.

M-G-M's reissue "The Wizard of Oz" is playing to phenomenal business at the Uptown, Toronto, where the Judy Garland musical is currently in its second week. Manager Stan Gosnell played to 7,512 adults and 3,724 children on the opening Saturday for an all-time record.

DUPLESSIS WARNS QUEBEC EXHIBITORS

Premier Duplessis warned, last week at the Quebec Allied Meeting, that cancellation of moving picture exhibitors' permits will be ordered for failure to observe provincial laws barring children under 16 from the movies.

Premier Duplessis said at a press conference there had been complaints about admission of children to movies in violation of the law.

He said there was reason to believe the law was being broken only by a "small minority" of exhibitors and that in general the situation had improved.

"I wish to advise all concerned that the government will take the severest proceedings against those who do not observe the law; annulment of permits is among these proceedings," the premier said.

The Canadian Moving Picture Digest

Entered as Second Class Matter

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EASTERN ONTARIO EXHIBS PRESENT BRIEF

The Ontario Motion Pictures Association, (Eastern Division) went into special session and came out with a brief requesting more favorable coverage of movie news by Ottawa newspapers. Prepared by president Casey Swedlove and unanimously approved by members of the organization, the brief covered the subjects of cinema reviews, scene and star cut layouts for Saturday movie pages, a daily column on current and coming films, and the elimination of commercial advertising from newspapers movie theatre pages. The delegation waiting on newspaper editors to discuss the associations representations included Casey Swedlove, Ray Tubman, Donn B. Stapleton, Gord. Beavis, Ernie Warren and Frank Gallop.

STRAND, CALGARY, INAUGURATES FIRST-RUN POLICY

The second run Strand Theatre at Calgary has become a first-run operated by Famous Players in partnership with Ken Leach. The 800-seat Strand will give Famous Players three first-run downtowners in Calgary. Odeon only have one first run outlet, the Grand Theatre.

Ken Leach will reopen the old Empress, Calgary, shortly and rename it Hitchin Post. He will run Western and action pictures first run. John Cardell, who resigned as W-B booker, will be in charge of the new Hitching Post — and wear cowboy costumes maybe?

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Danny Kaye Toronto P A With "Inspector General" Sensational

The arrival of the "Danny Kaye Special" at Malton Airport on Tuesday afternoon, set off one of the most concentrated explosions of activity that the Toronto show world has ever seen. From the moment of his arrival, the world-famous Mr. Kaye entertained and was entertained in honor of his appearance at the world premiere of his new Warner Brothers picture, "The Inspector-General".

Following his arrival at the airport, which was covered by both Warner Pathe and ASN newsreel companies as well as by the local press and radio, Mr. Kaye was at home to the press at the Variety Club on Tuesday night. The Airport was crowded with Variety members as well as civic officials and Warner executives. His Worship the Mayor, Hiram E. McCallum, represented the city of Toronto.

Wednesday at noon, following a motorcade from the Royal York Hotel, Mr. Kaye was tendered a civic reception on the steps of the City Hall, from which point the official party proceeded to the Prince George Hotel for a luncheon given by the Variety Club.

Highlight of the day was the official opening of the Variety Village Occupational Training School for Crippled Children which was officially opened by the Honorable Dana Porter, Minister of Education and Attorney-General of Ontario. Other speakers were O. E. Crockford, reeve of Scarborough, Mayor McCallum, President T. M. Baker of the Society for Crippled Children, Rabbi Feinberg, George Ebey, International Doughguy of Variety from Pittsburgh and Morris Stein of the Toronto Tent. Other honored guests were Lt. Col. Cherrier, Rev. W. J. Johnson, and James Balmer, International Ceremonial Barker of Variety.

In his remarks, Mr. Stein told the story of Variety Village from its inception to the present, stressing the fact that it was actually a dream come true to the members of Variety.

The personal appearance of Danny Kaye at the Imperial Theatre Benefit show on behalf of Variety capped three days of exhausting activity. He set the tone for a bang-up variety show which featured 'Her Nibs, Miss Georgia Gibbs' (who came to Toronto especially for the show) and several name acts from Toronto's Casino Theatre, the King Edward Hotel and other showplaces. The show was under the able direction of Jack Arthur.

Following the stage show and preview of "The Inspector-General" (which had 'em rolling in the aisles), a Variety party was held at the Fiesta Room of the Prince George Hotel and thence to bed for the tired Barkers who have worked so long and so hard for their Variety Village project and for the day when they would finally see the plans translated into reality.

METCALF APPOINTMENT ANNOUNCED

Due to the appointment of Mr. Walter Kennedy, formerly General Manager of Sovereign Film Distributors, Limited, in charge of Public Relations for both Empire Universal Films and Sovereign Films, Mr. Alex Metcalf, formerly Branch Manager in Montreal, has been appointed General Manager of Sovereign Films in Canada. Miss Fillieux, formerly booker and assistant to Mr. Metcalf in Montreal, has been appointed temporary Manager of the Montreal office.

Mr. Metcalf has long and varied experience in the motion picture business starting as a Salesman for Empire Universal Films in Calgary in December of 1940, and in January, 1949, he was appointed salesman in the Montreal Branch of Empire Universal Films. In 1945 Mr. Metcalf was appointed Branch Manager of Sovereign Films in Montreal.

Mr. Metcalf is well familiar and has a complete knowledge of the Dominion of Canada and the requirements of 16 mm. exhibitors, also the varied interests of 16 mm. in churches, schools, etc.

TOO MANY COOKS?

Samuel Goldwyn does not appear to be concerned about the competition of TV. He is quoted as having said, "We have cooks at home, but we go out to eat in restaurants."

A Short Excerpt from the Remarks Made by Rabbi Feinberg at the Opening of Variety Village

Variety Village is the double-V sign of victory, not a victory of military power but of moral power, a triumph of generosity and unselfishness. It symbolizes the humanitarian sentiment and the human fellowship with which, according to my experience, the men and women in the entertainment business are notably identified.

Not only the crippled children who live there, but all the handicapped boys and girls of Canada, will be helped by this pioneer achievement . . . Variety Village represents the ancient impulse of man to help his younger brothers and sisters . . . it brings into partnership the warm heart of the entertainment industry and the probing mind of research medicine. Generations from now young people in Canada will walk and work in security and freedom because of that which the Variety Club has built here.

Every person who has contributed to the building of this Village has reason to be proud, for his handiwork represents one of the most constructive, useful and creative philanthropies on this continent. To the Canadian youth of tomorrow, it offers healing, a home, the chance to conquer handicaps and become active, responsible citizens in the community. What can be more pleasing in the sight of God or more fruitful to our democratic society?

15% OF CRAWLEY'S '49 GROSS IN AMERICAN \$'s

Over 15 per cent of Crawley's gross was in American funds last year according to the annual statement just released by President F. R. Crawley. As far as can be ascertained he said this amount places Crawley's at the top of Canadian industrial film producers attracting the most American currency to the Dominion.

In view of the current shortage of American dollars the Canadian Cooperation Project founded over a year ago has aimed at getting Canadian films distributed in the United States as well as asking American firms with Canadian subsidiaries to bring their film contracts to Canada. Mr. Crawley pointed out that his firm had expanded its American market in the past year more than ever before.

A. H. Newman, film liaison with the Canadian Department of Trade and Commerce in his quarterly report listed 25 films and film strips sold by Crawley's to the U.S. in the concentrated effort to ease the dollar shortage.

International Film Bureau of Chicago has purchased 12 films. Production is nearing completion on a series of five films and film strips for McGraw-Hill of New York on child development for distribution to American high schools and colleges.

Encyclopaedia Britannica Films Incorporated have bought world rights (with the exception of Canada) to the Canadian Film Award winning "The Loon's Necklace". Coronet Films Incorporated have purchased one animated cartoon and ordered another.

Founded 15 years ago, Crawley's is an independent film producing firm which last year made nearly a quarter of a million dollars worth of motion pictures for business, industry and education.

—RABBI ABRAHAM L. FEINBERG

« Capital Story »

By WILL McLAUGHLIN

THERE has been a rash of American gangster pictures here of late and, strange as it may appear, the tales of gun-totin' mobsters and their Molls are doing big business. Frank Gallop tells me that he is holding "City Across the River" for a second week at the Centre Theatre. Over at the Odeon, where Gord Beavis is manager, the revival of "Gone with the Wind" made way after a fair week at slightly upped prices for "Johnny Stool Pigeon", in which Howard Duff, Shelley Winters and Dan Duryea fight it out to the bitter end with flashings fists and barking guns.

* * *

Ray Tubman, manager of the Capitol Theatre and member of executive board of the Canadian Foundation for Poliomyelitis, attended a meeting of the organization held in the Terrace Room of the Chateau Laurier. Plans for a national Canadian "March of Dimes" to be held in the new year were approved by executives of the Foundation.

* * *

While the upped prices for "Jolson Sings Again" will probably mean a shorter run than given "The Jolson Story" some two years ago, the Elgin Theatre is packing them in at both auditoriums during the current engagement. In fact, manager Ernie Warren is confident that all box-office records at the Elgin will go by the boards before interest in the new Jolson picture runs out.

* * *

Show business friends of Don Watts, manager of the Nelson (20th Century) theatre, are showering him with congratulations on winning second prize in the annual Showman's Contest conducted by the "Digest". Don did a fine job of exploitation on "The Great Dan Patch", with an assist from Bert Wilkes, public relations director for United Artists.

* * *

"The Adventures of Ichabod and Mr. Toad" was previewed on Sunday afternoon at the Odeon Theatre. Manager Gord Beavis was on hand to greet a group of newspaper cinema reviewers, trade journal representatives and radio commentators who gave the new Walt Disney-RKO-Radio production a fine reception. It will probably be a Christmas Week attraction at the Odeon.

* * *

Movie "hold-overs" included "Jolson Sings Again" (2nd week at the Elgin Dual Theatres) and "City Across the River", which manager Frank Gallop found good enough for a second stanza at the Uptown Centre Theatres.

Maritime News

By A. L. FAIRWEATHER

MONCTON, N.B., enjoyed the opportunity of viewing two English films in a week with "Christopher Columbus", the Rank Production, at The Capitol Theatre (Greg Jones, manager), and "The Winslow Boy" at the Imperial (Jack Butler, manager). The opening night of both productions was Hallow e'en so was not so well attended but with word of mouth advertising and exploitation audiences increased greatly.

For the Columbus picture, Mr. Jones held a special showing by invitation for school authorities, the Press and Radio officials, tie-ups with book stores, and radio announcements.

Special matinees were given on two afternoons for school students at a lowered price.

* * *

"Jim" Mitchell is a very busy man about the Capitol Theatre, Saint John where he is manager but it is the busy people who can find time to help others and Jim is no exception. He did a fine job of work at a recent Kiwanis Radio Auction which raised a very large sum of money for the activities of that Service Club whose motto is "We Build."

* * *

T. Duffy of Grand Falls, N.B., spent several days in Saint John and time on Film Row for he has been appointed administrator of the estate of the late R. R. Kertson of Grand Falls, N.B. and is at present managing the Opera House which Mr. Kertson operated for so many years.

* * *

During the absence through illness of R. G. March, manager at Twentieth Century Fox Film Co. Ltd., V. J. Beattie, Assistant Sales Manager of that Company came from Toronto to spend some time at the local office. Friends will be glad to learn that "Reg" March is recovered and is back at work.

* * *

The Empire Theatre, Saint John (Saint John Amusement Co. Ltd. — Messrs. Vassis and Demerson,) have been featuring several nights of vaudeville with all local talent. A greatly applauded act was that of Stanley Lieberman in his imitation of Al Jolson. Stanley is the son of Mr. and Mrs. J. Lieberman.

* * *

P. J. Hogan attended a Sales Conference of Paramount Pictures held at Toronto as local manager at Saint John. Many plans for the exploitation and selling of "Samson and Delilah" were discussed at this meeting it is understood.

Vancouver News

By JACK DROY

VICTORIA on Vancouver Island is now rated the "worst" picture town in Western Canada. Theatres there have taken a greater drop than any other area. However, the Dominion Theatre with a British picture policy is doing good business in this very English city, "Winslow Boy" playing three weeks to big biz.

* * *

Sunset Memorial Centre, a \$115,000 project, is rapidly taking shape. Building, when completed, will be known as BING CROSBY HALL in appreciation of efforts made by the Hollywood star in aid of the building fund during his visit here in 1948.

* * *

Mickey Goldin, Studio manager, really went to town on his publicity campaign for "Monsieur Vincent", French picture. Had special screenings for Church heads and the French Consul. All church members were urged to see the picture from the pulpit. The critics gave the picture raves, and it is doing capacity at the Studio Theatre.

* * *

Most downtown Theatres held midnight shows on the eve of Armistice Day, November 11, which was proclaimed a public holiday by the B.C. Government.

* * *

The B.C. government have appointed Percy Gomery, former bank manager, as chairman of the Conciliation board to settle the dispute between Famous Players and IATSE 348. John Hart, former B.C. premier, represents F.P. Ald. R. K. Gervin is the projectionists 348 member. The dispute is over wage increase and cost of living bonus. 80 projectionists in Famous Players Theatres in British Columbia are affected by the dispute.

* * *

Larry Bearg, Famous Players Western manager, and Rube Balestad, F.P. vice-president, were here on their semi-annual inspection visit.

* * *

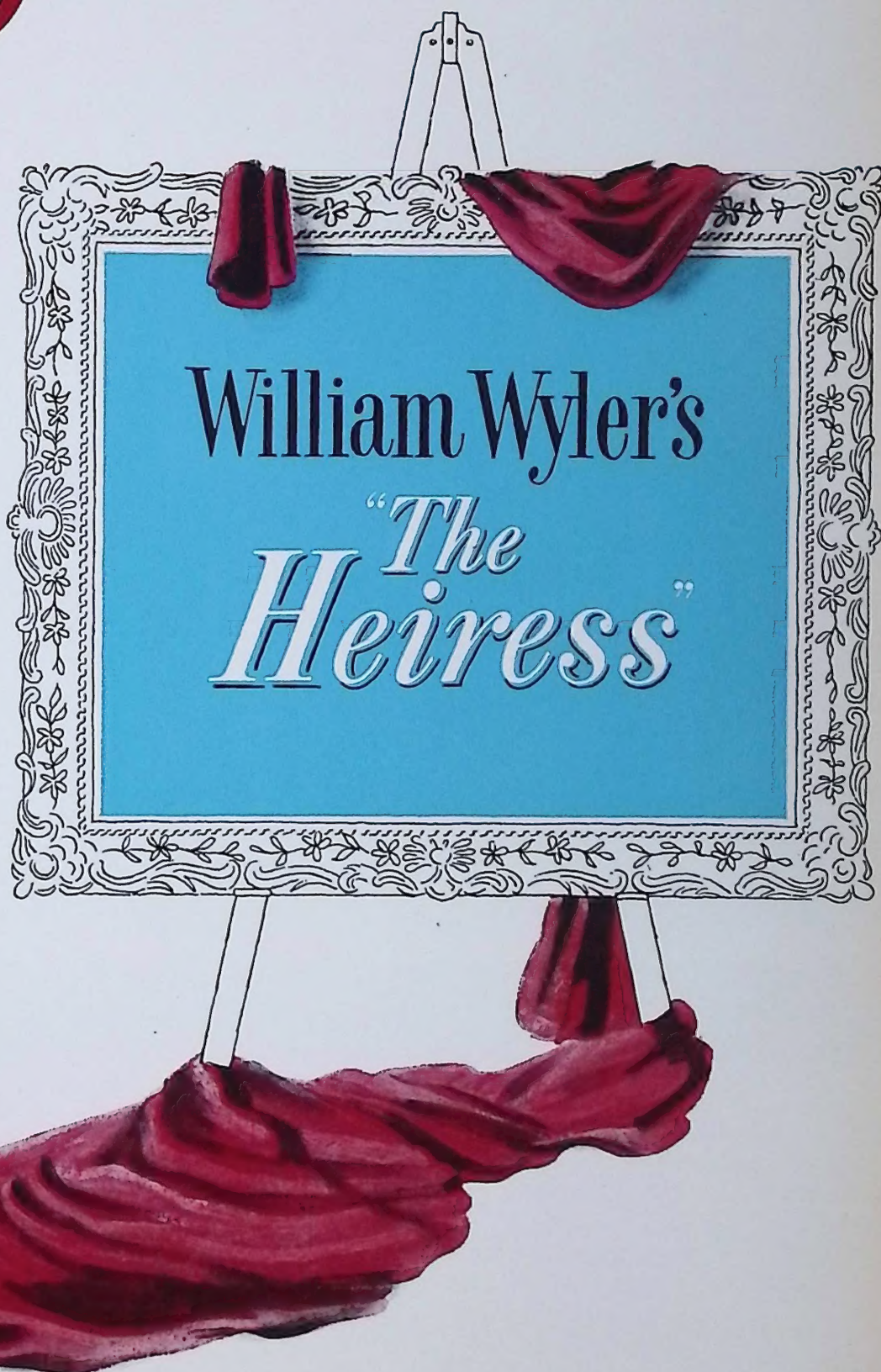
The B.C. Censor Board classified three pictures as "Adult Entertainment Only" in October. They are: "Anna Lucasta" (Columbia), "King's Jester" (SARO), and "White Heat" (Warners).

* * *

Attempt of Alberta theatre operators to secure permission to operate theatres with one projectionist in a booth is being eyed by British Columbia exhibitors. At present B.C. theatres with more than 449 seats must have 2 projectionists in attendance.

The
PICTURE OF
*G*reatness

RADIO
CITY
MUSIC
HALL
LAUNCHED
ITS
BOXOFFICE
CAREER.
ITS
NATIONWIDE
ACCLAIM
STARTS
HERE...



« Capital Story »

By WILL McLAUGHLIN

THERE has been a rash of American gangster pictures here of late and, strange as it may appear, the tales of gun-totin' mobsters and their Molls are doing big business. Frank Gallop tells me that he is holding "City Across the River" for a second week at the Centre Theatre. Over at the Odeon, where Gord Beavis is manager, the revival of "Gone with the Wind" made way after a fair week at slightly upped prices for "Johnny Stool Pigeon", in which Howard Duff, Shelley Winters and Dan Duryea fight it out to the bitter end with flashings fists and barking guns.

* * *

Ray Tubman, manager of the Capitol Theatre and member of executive board of the Canadian Foundation for Poliomyelitis, attended a meeting of the organization held in the Terrace Room of the Chateau Laurier. Plans for a national Canadian "March of Dimes" to be held in the new year were approved by executives of the Foundation.

* * *

While the upped prices for "Jolson Sings Again" will probably mean a shorter run than given "The Jolson Story" some two years ago, the Elgin Theatre is packing them in at both auditoriums during the current engagement. In fact, manager Ernie Warren is confident that all box-office records at the Elgin will go by the boards before interest in the new Jolson picture runs out.

* * *

Show business friends of Don Watts, manager of the Nelson (20th Century) theatre, are showering him with congratulations on winning second prize in the annual Showman's Contest conducted by the "Digest". Don did a fine job of exploitation on "The Great Dan Patch", with an assist from Bert Wilkes, public relations director for United Artists.

* * *

"The Adventures of Ichabod and Mr. Toad" was previewed on Sunday afternoon at the Odeon Theatre. Manager Gord Beavis was on hand to greet a group of newspaper cinema reviewers, trade journal representatives and radio commentators who gave the new Walt Disney-RKO-Radio production a fine reception. It will probably be a Christmas Week attraction at the Odeon.

* * *

Movie "hold-overs" included "Jolson Sings Again" (2nd week at the Elgin Dual Theatres) and "City Across the River", which manager Frank Gallop found good enough for a second stanza at the Uptown Centre Theatres.

Maritime News

By A. L. FAIRWEATHER

MONCTON, N.B., enjoyed the opportunity of viewing two English films in a week with "Christopher Columbus", the Rank Production, at The Capitol Theatre (Greg Jones, manager), and "The Winslow Boy" at the Imperial (Jack Butler, manager). The opening night of both productions was Hallow e'en so was not so well attended but with word of mouth advertising and exploitation audiences increased greatly.

For the Columbus picture, Mr. Jones held a special showing by invitation for school authorities, the Press and Radio officials, tie-ups with book stores, and radio announcements.

Special matinees were given on two afternoons for school students at a lowered price.

* * *

"Jim" Mitchell is a very busy man about the Capitol Theatre, Saint John where he is manager but it is the busy people who can find time to help others and Jim is no exception. He did a fine job of work at a recent Kiwanis Radio Auction which raised a very large sum of money for the activities of that Service Club whose motto is "We Build."

* * *

T. Duffy of Grand Falls, N.B., spent several days in Saint John and time on Film Row for he has been appointed administrator of the estate of the late R. R. Kertson of Grand Falls, N.B. and is at present managing the Opera House which Mr. Kertson operated for so many years.

* * *

During the absence through illness of R. G. March, manager at Twentieth Century Fox Film Co. Ltd., V. J. Beattie, Assistant Sales Manager of that Company came from Toronto to spend some time at the local office. Friends will be glad to learn that "Reg" March is recovered and is back at work.

* * *

The Empire Theatre, Saint John (Saint John Amusement Co. Ltd. — Messrs. Vassis and Demerson,) have been featuring several nights of vaudeville with all local talent. A greatly applauded act was that of Stanley Lieberman in his imitation of Al Jolson. Stanley is the son of Mr. and Mrs. J. Lieberman.

* * *

P. J. Hogan attended a Sales Conference of Paramount Pictures held at Toronto as local manager at Saint John. Many plans for the exploitation and selling of "Samson and Delilah" were discussed at this meeting it is understood.

Vancouver News

By JACK DROY

VICTORIA on Vancouver Island is now rated the "worst" picture town in Western Canada. Theatres there have taken a greater drop than any other area. However, the Dominion Theatre with a British picture policy is doing good business in this very English city, "Winslow Boy" playing three weeks to big biz.

* * *

Sunset Memorial Centre, a \$115,000 project, is rapidly taking shape. Building, when completed, will be known as BING CROSBY HALL in appreciation of efforts made by the Hollywood star in aid of the building fund during his visit here in 1948.

* * *

Mickey Goldin, Studio manager, really went to town on his publicity campaign for "Monsieur Vincent", French picture. Had special screenings for Church heads and the French Consul. All church members were urged to see the picture from the pulpit. The critics gave the picture raves, and it is doing capacity at the Studio Theatre.

* * *

Most downtown Theatres held midnight shows on the eve of Armistice Day, November 11, which was proclaimed a public holiday by the B.C. Government.

* * *

The B.C. government have appointed Percy Gomery, former bank manager, as chairman of the Conciliation board to settle the dispute between Famous Players and IATSE 348. John Hart, former B.C. premier, represents F.P. Ald. R. K. Gervin is the projectionists 348 member. The dispute is over wage increase and cost of living bonus. 80 projectionists in Famous Players Theatres in British Columbia are affected by the dispute.

* * *

Larry Bearg, Famous Players Western manager, and Rube Balestad, F.P. vice-president, were here on their semi-annual inspection visit.

* * *

The B.C. Censor Board classified three pictures as "Adult Entertainment Only" in October. They are: "Anna Lucasta" (Columbia), "King's Jester" (SARO), and "White Heat" (Warners).

* * *

Attempt of Alberta theatre operators to secure permission to operate theatres with one projectionist in a booth is being eyed by British Columbia exhibitors. At present B.C. theatres with more than 449 seats must have 2 projectionists in attendance.

Everywhere The Experts Hail Its Greatness!



"I've seen every picture made in '49 and this should not only win the Academy Award but get second and third place too."

—Harry Brandt, Brandt Theatres

"Picture of the Month." —*Redbook*
"Finer than Wyler's two award masterpieces, 'Mrs. Miniver' and 'Best Years of Our Lives'."

—Jack Lait, Syndicated Columnist

"One of 5 pictures in 20 years to win the Special Merit Award of Parents' Institute." —*Parents' Magazine*

"Superior to the play. De Havilland superb." —*Motion Picture Magazine*

"A definite contender for Academy honors. The whole of Hollywood can be proud." —*Hedda Hopper*

"Hollywood picture-making at its best." —*Liberty Magazine*

"Special Award Picture of the Year." —*Seventeen*

"A magnificent picture . . . among the finest that have been made." —*Jean Hersholt, Former President, Motion Picture Academy*

...AND THESE ARE JUST A FEW OF THE TRIBUTES!

**AND NOW THESE EXPERTS JOIN THE UNANIMOUS
CHORUS OF ACCLAIM FOR "THE HEIRESS"**

"Wonderful entertainment."

—Ladies' Home Journal

**"One of the best films in
many months."**

—McCall's

**"Emotionally explosive
movie. Impressive new
triumph for Wyler and
de Havilland."**

—Look Magazine

**"One of the finest works in
motion picture literature."**

—Cue Magazine

**"Solid and impressive movie
... sumptuously acted."**

—Time Magazine

**"De Havilland's new bid
for an Oscar. Wait 'til you
see her."**

—Syndicated Columnist Louis Sobol

**"Leading contender for
Academy Honors."**

—NEA Syndicate

**"Most absorbing screen
drama of the year."**

—N. Y. Sunday Times

Acclaimed by a preview audience at Towne Cinema, Toronto
RELEASE DATE — DECEMBER 28 — BOOK NOW

William Wyler's
"The Heiress"

Finest of '49 — from Paramount



SCREEN REVIEWS

By JACKIE ROSS

"THE WIZARD OF OZ"

(MGM)

A children's story that is packing the adults in.

Every once in a while comes along a picture that looks like a natural re-release. "Wizard of Oz" is not only in this category; it goes to the top of the class.

Done in superb technicolor with Judy Garland never better since, charming and familiar tunes, lyrics by E. Yarnberg (who has since enhanced his reputation by writing the lyrics to the Broadway success "Finian's Rainbow") and the supporting talents of Jack Haley, Ray Bolger and Bert Lahr, the only trouble with the picture is that it might set people to thinking too nostalgically of the 'good ole days' and making unfavorable comparisons with present-day product.

Adapted from the children's fairy-tale, "The Wizard of Oz" tells the story of a little girl in Kansas who dreams she has been transported to the magical land of Oz. There she meets the scare-crow who is unhappy because he has no brain (Ray Bolger), the tin man who has no heart (Jack Haley) and the lion who has no courage (Bert Lahr). Together, this trio set out to find the Wizard (played by the late Frank Morgan) and have their fondest wishes granted.

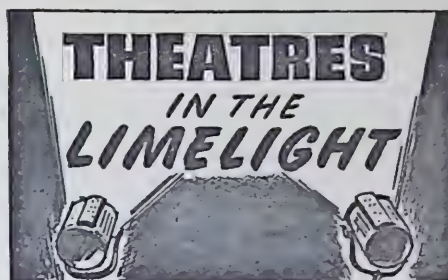
Interspersed with sequences of a nasty old witch (really too frightening for very young children) the foursome dance and sing their way through what certainly must be one of the best musicals ever to come out of Hollywood. With Garland and Bolger much bigger names than they were when the picture was originally produced and with countless tie-up possibilities on the music (which is out in at least three album sets for children) this one should continue with the record business it chalked up at its first Toronto showing all over the country.

PARAMOUNTEERS MEET IN TORONTO

Presided over by Canadian General Manager Gordon Lighstone, a special meeting of the Paramount Sales organization was held in Canada last Thursday, Friday and Saturday.

Branch managers and salesmen from St. John to Vancouver assembled in the library of the Royal York Hotel in Toronto to hear Chairman Lighstone outline brand new merchandising plans for "THE HEIRESS" and "SAMSON AND DELILAH".

Biggest news to come out of the conclave was the release in Canada the first of the year of the Cecil B. DeMille epic, "SAMSON AND DELILAH". Canadian premier was set for Toronto with other key cities to follow.



The new Vogue Theatre, DAWSON CREEK, B.C., was completed recently after only 4½ months work, for which record much credit is due Don Rosebourne of Dawson Creek Theatres. Designed by architect H. H. Simmons of Vancouver, the new theatre was opened in the grand manner with local dignitaries present and speeches and wires of congratulation to Mr. Rosebourne and his brother, Eric. This is the second theatre in Dawson Creek for the Company . . . the other is the Northland.

The Main Theatre, which will cover the SOUTH VANCOUVER district, opened October 27th. Max Brayer is president of the company and his partner is George Miller, both new in theatre business. The Main is fully air-conditioned, equipped with latest sound and projection apparatus, super-sprung seats, no-distortion screen and automatic curtain track and controls. The new suburban theatre seats 430 persons.

Purnell and Sons, BLAIRMORE, ALTA., have purchased the La-combe Theatre from H. G. Stevenson, of Prince George. The Purnells own a chain of picture shows in the Crow's Nest Pass.

Odeon Theatres Ltd. has postponed construction plans in REGINA and is offering for sale property held for three years as a theatre site. Reason given is continuing high costs of construction. Early in 1946, Odeon announced intention to build a \$350,000 theatre on the site, with a seating capacity of 1,300.

Pre-cast concrete beams weighing 6,000 pounds each are being used in construction of the \$150,000 Avenue Theatre, EDMONTON. Designed by E. M. Rensaa, city architect and consulting engineer, the new mode of construction is said to cut structural costs nearly 25 percent. The massive pillars are cast individually and lowered by crane into foundation blocks.

Alex Stratchuk has opened a 360-seat theatre at ANDREW, ALTA., and will screen two shows a week. Projectionist is Adam Kaminsky.

"I WAS A MALE WAR BRIDE"

(20TH-FOX)

The belly-laugh champion of the year.

It's been a long time since the walls of theatres resounded with the kind of belly-laugh scattered through "I Was A Male War Bride".

Although the story-line, dealing with the efforts of a newly-married groom to spend a night with his brand-new wife, might be termed sophisticated (the Ontario censors classified the picture 'Adult'), at bottom, the new Fox comedy is a slap-stick farce which certainly doesn't need to rely for its appeal on the carriage trade.

The story deals with the courtship and marriage between Cary Grant, a French officer, and Ann Sheridan, a WAC, and the difficulties which result from his status as "an alien spouse of a member of American military personnel en route to the United States under public law number 287 of the Congress" — in other words, a Male War Bride. The sight of Grant, eventually forced through a series of hilarious mishaps to impersonate a WAC officer, mounting the gangplank in a pair of black silk stockings with a horse's mane for a wig, is one of the laugh-gettingest sequences in recent years.

Already in extended runs wherever it has played, "Male War Bride" needs no clairvoyant to predict that it will be one of the top grossers of the year.

PREPARE FOR SAFETY FILM

It was announced by film companies that many future releases will be printed on Safety Film Stock. Although the immediate availability of Safety Stock is not known, exhibitors are warned to have on hand the necessary equipment for proper splicing of this film.

In a statement issued by Fred C. Dillon, executive director of the Canadian Motion Picture Distributors Association, exhibitors are advised to put in a supply of the new Safety Film Cement. The new cement, available from any theatre equipment dealer, is satisfactory for use on either the new Safety Stock or Nitrate Film presently in use.

Exhibitors must also become familiar with the splicing process recommended for Safety Film. Splicing charts, showing the correct splicing operation, are available from equipment dealers.

"Much difficulty arising from the gradual changeover to Safety Film can be overcome if all film technicians adopt new and necessary splicing processes at the outset," said Mr. Dillon.



CAGNEY

RED
HOT
IN

"WHITE
HEAT"

CO-STARRING

VIRGINIA MAYO

She's the girl!

with

EDMOND O'BRIEN

FRED CLARK

PRODUCED BY

LOUIS F. EDELMAN

DIRECTED BY

RAOUL WALSH

Screen Play by Ivan Goff and Ben Roberts

Suggested by a Story by Virginia Kellogg • Music by Max Steiner

NEW HIT! NEW HEIGHTS! FOR THE CANADIAN SCREEN

TRADE HEADLINES

George Degnon, Most Popular RKO Publicity and Exploitation Representative, Reported to have Resigned.

Dore Schary Reports 40 MGM Pictures for Next Year — Optimistic Over Domestic Market.

Max Youngstein of Paramount Devises Cooperative Advertising Plan with Exhibitors — Sharing Cost on Basis of Percentage From First Dollar.

"Home Of The Brave" Proves Draw Small Towns as well as Cities — Breaks Record Aron Theatre, Campbellford, Since Theatre Opening Two Years Ago.

Theatreowners of America United to Fight 20% Admission Tax.

Eric Johnson Announces Motion Picture Assoc. of America Spent \$125,000 in Spring of 1947 to Promote Reception of British Films.

Quebec Exhibitors Claim Censor Cuts Hurt Theatre Attendance.

J. J. Fitzgibbons Attended Washington Conference Christian And Jews Luncheon, President Truman Present.

Herald Tribune Calls Tito Gobbi's Performance in Rigoletto "Artist's Performance Through and Through".

Mark Stevens, Co-star with June Haver in 20th-Fox's "Oh, You Beautiful Doll", Visited Quebec Allied Dinner.

Largest Exhibitor Representation to date Attends Quebec Allied Annual — Approve Resolutions of CMPIC's Sub-Committee — Arthur Hirsch Presides as Chairman.

Dominion Sound and Perkins Electric on Receiving Line as Hosts to Quebec Allied, Montreal — Dominion Sound Gives Cocktail Party Preceding Quebec Allied Dinner at Ruby Foos, Montreal.

Fallen Idol, SRO Release, Gets New York Raves Opening Sutton Theatre, New York, Tuesday.

Herbert Y. Yates Returns From Abroad — Cites Five Productions in Europe for Republic.

Royal Command Variety Show for Variety Artists Benevolent Fund — London Coliseum — Gets Over \$55,000 — British-American-French Screen-Stage Stars Give Great Show.

Justice Samuel Rosenman, on Behalf of Louis de Rochemont's RD-DR Corp. and Film Classics, to Test Georgia Censors Ban Lost Boundaries — Right to Censor Films Under 14th Amendment Constitution United States.

Among Guests at Quebec Allied Meeting J. J. Fitzgibbons, A. W. Perry, Eddie Schnitzer, Ray Lewis, Clare Appel, Arthur Silverstone, Fred Dillon.

PROMOTIONOTES

JARO films are proving to be highly exploitative these days under the able directions of Larry Stevens of Eagle-Lion in co-operation with up-and-at-'em theatre managers. For "Adam and Evelyn", Wannie Tyers of the Odeon, Toronto, has thousands of beautiful red apples being given away in his lobby prior to the showing of the picture, each wrapped in a paper on which is printed "Just one little bite led to a thousand mouthfuls of gossip . . . see 'Adam and Evelyn' coming soon to the Odeon, Toronto."

The 14,000 apples were promoted from the Ontario Fruit and Vegetable Ass'n. who get full credit on the wrapper for their Ontario MacIntosh Red apples. Also in on the gag were instructresses from the Arthur Murry School, who distributed the apples plus free lesson coupons in return for which the school went for a co-op ad for three days.

The other current gag being worked by Bill Watt of the Hollywood, Toronto, is in connection with "Here Come The Huggets". Bill actually found a family of Huggets and invited them and a party to the theatre to see the film. All arrived in Hillman Minxes (the car that the Huggets drive in the picture), the entire parade through the courtesy of the Hillman company with whom a tie-in was made. Below, Bill Watt welcomes the Toronto Huggets to the Hollywood as they drive up in their Hillman Minx.



Unique exploitation was used by Mr. and Mrs. Denis Murphy of the Vogue Theatre, Sackville, N.B., for "The Unconquered" showing. Their sign painter is an Art student at Mount Allison University, Sackville. For show cards, this young man loaned sketches of Indians with correct background and one large oil painting of a totem pole. These were mounted with the announcement of the dates and large printed name of the attraction.

**The most powerful screen
excitement
of the year!**

**THEY STOLE
A MOMENT'S
LOVE FROM
ADVENTURE'S
MOST VIOLENT
HOUR!**

UNIVERSAL-INTERNATIONAL presents

**Dana ANDREWS
Marta TOREN
Stephen McNALLY**

**word in
the Desert**



with PHILIP FRIEND • HUGH FRENCH • LIAM REDMOND and Introducing

JEFF CHANDLER

Directed by GEORGE SHERMAN • Written and Produced by ROBERT BUCKNER

**DATE IT
NOW!**

Empire-Universal Films Ltd.

**PLAY IT
NOW!**

LIFE BLOOD

(Continued from Page 2)

with those produced in Hollywood, if, in the home market, upon which a native industry must first rely, nearly forty percent of the amount paid by the public is ruthlessly seized by the Exchequer without regard to whether the balance is sufficient to pay for the operation of the theatres and the production of the films.

"I realize the difficulty with which the Government would be faced in devising concessions in the tax which would give British production room to breathe, but I am sure that some relief is essential. Only a strong and vigorous person can continue as a blood donor, and, under present conditions too much of the industry's life-blood is being drained out of the box-office".

Exhibitors in the United States and in Canada reiterate what Mr. Rank has said, "too much of the life-blood of our industry is being drained out of the box-office".

In Canada, we repeat, exhibitors have stated that the elimination of the tax will mean reduced admission prices to the public, which unquestionably will give the public the added money to spend on other necessities, or increased theatre attendance, and either way this must help exhibition and distribution in Canada.

While The Digest is not entering into the controversial question of "open Sundays", we, who live in the cities, know that with our theatres closed, our Tourists head for the border cities where an "Open Sunday" prevails, or else they head for home. Hollywood's Co-operative Plan has helped substantially to increase our Tourist Trade, which is fast becoming a most important consideration in respect to the American dollar shortage.

It is interesting to note a report from John G. Bridges, director-general of the British Travel Association, who, after travelling 15,000 miles in North America, stated before sailing for England that the British Tourist business has out-stripped every other industry in dollar-earning capacity. "Tourism", said Mr. Bridges, "has become Britain's greatest dollar earner, exceeding in value the exports of items such as whiskey and textiles. But this invisible export, tourism, has a greater significance than our visible exports, because it is the finest means of promoting understanding and good-will between our two countries, and it is the greatest ally of the trader and the exporter".

The Canadian Film Industry has always had this idea in connection with the Tourist Trade in Canada; that is the reason it has co-operated so constructively with our Government to increase, through the production, distribution and exhibition of films, the attractiveness of Canada.

When we consider the years of service to our Government as an Industry, the various services which we have given in Peace and in War, free services, during which years of service, the Government has singled us out for singular taxation, the services which we are still giving, we wonder if our Government has concluded that we lack good business sense. We wonder if we should sell our services and make a profit similar to the selling which has been done, and is still being done, by other industries?

If J. Arthur Rank's 66 million pounds Odeon Group can admit that it is facing a crisis, that it may stop production next June, and that the Entertainment Tax is a large contributor to its weakened financial position, what about the Canadian Film Industry's position which is, also, so dependent on the success of its theatre operation? If it were not for the candy, etc., sales in some of our theatres, there would be more red figures visible; and the increasing number of theatres which are giving away Chinaware, should indicate to our Government that such an investment is necessary for these theatres, which would not be adopting this policy if their theatres were doing the business which they should do, or formerly did.

Mr. Rank stated that his Group intended to dispose of certain assets to strengthen its financial position. Shepherd's Bush Studios has been sold to the BBC, and a hotel and cinema in Edinburgh have been disposed of "at a satisfactory price". He further added there was no truth in recent reports of sale negotiations covering his Canadian chain of theatres. "Our sales are only of redundant assets which are not essential to the main activities of the group." He agreed that in the West-End, the Marble Arch Pavilion could be regarded as non-essential.

When questioned on the visit of Charles P. Skouras, president of National Theatres of America, Mr. Rank said, "He could not come last year to visit me because of the dollar crisis. He has now come for three days shooting with me". Mr. Rank is said to have laughed when asked, "Whom is he going to shoot?"

In the Odeon report, Mr. Rank makes a free gift of £648,757 to the Odeon Theatres Company. This is the amount he received for his share of interest in General Cinema Finance Corp. which he sold to Odeon Theatres in 1947.

Manorfield Investment Ltd., which is in the Rank film empire, and which has waived its loan of approximately £650,000 to Odeon Theatres, is reported to be in "the innermost citadel", for, through this small private company in which Mr. Rank and his wife hold most of the capital of £4,000 (no

we have not omitted any ciphers), he controls the whole of the £66 million Rank Organization.

We bring specially to your attention the statement by Mr. Rank concerning the Odeon Theatres of Canada Ltd. We believe that Mr. Rank would not make this statement if it were not true, despite various reports which have gathered strength in Canada in respect to 20th Century-Fox's purchase of fifty percent of these theatres. We now wonder if such reports were accurate, despite the fact that The Digest reported such a deal, confirmed by all the American Trade papers. Does Mr. Rank mean that these theatres are not for sale, in as much as he still holds fifty percent and would not sell outright?

We know that it is not impossible for great Empires to pass out of existence. We have seen Financial Empires, such as the Insull vast empire, collapse; and we know how close to collapse were many of our most important Film Empires when the Great Depression hit this Continent in the Solar Plexus.

If the Entertainment Tax is the answer to the British Film Industry's continued existence as a Film Power, if the British Film Quota reduction is, also, an answer, and import of films without excessive import duties and restrictions still another answer, if the John J. Fitzgibbons' plan, through Famous Players Canadian Corp.'s deal for the exhibition of British Pictures in its theatres is another added plan, if the wider distribution of British pictures and their exhibition in the United States a further plan, may the British Government and all the Plans become operative in order to help the British Film Industry and the U.K. solve at least this problem! But, if the British Government will not help its own Industry to stay in business by acceding to the requests of the larger percentage of those actively engaged in its film industry, how much can anyone else help?

We hope that our own Government in Canada will consider how fast a Film Industry can lose money and how much it can lose fast. This is the Year Of Fear; therefore, the wise ones, knowing what Fear Propaganda can do to spread unrest, depression, to give birth to "isms" which are destructive of our way of life, must talk prosperity, good times, must hold fast to our faith in ourselves, our Government and our Country. For there are some wise ones in our Government who know the answers as well as the wise ones who are among the people of a nation; but, as wise as they are, we must present and prove our case. Let us present it, for we are now as One Voice.

—THE EDITOR

NOW PICTURES ARE PRESENTING EXHIBITORS



The Huggetts, Britain's slightly fabulous film family, here present The Allens, (The Sol Allen or author-exhibitor section of Canada's celebrated film industry clan), for a very special reason. The Hollywood in Toronto has just celebrated its 20th anniversary as a showcase for British films. The anni-

versary booking, a handsome hold-over, was the first of the Huggett series, **HERE COME THE HUGGETTS**. Greetings herewith and therefore from the Huggetts to the Allens, here represented by Sol and Mrs. Allen, Bruce and Gillian.

J. Arthur Rank presents THE HUGGETTS, (Family Comedy Series), HERE COME THE HUGGETTS, VOTE FOR HUGGETT, THE HUGGETTS ABROAD, with Jack Warner, Kathleen Harrison, Susan Shaw, Petula Clark, David Tomlinson, Jimmy Hanley, Dians Dors. Produced by Betty E. Box. An Eagle-Lion Release.

THIS IS A VINTAGE YEAR FOR BRITISH COMEDY
BOOK THEM NOW FROM EAGLE-LION

Trans-Canada Showings

Use This Information As Your Guide On Release Dates

TORONTO

DOWNTOWN

"Brimstone" (Rep.), in Trucolor and "Angels in Disguise" (Mono.)

EGLINTON-UNIVERSITY

Second Week. "Pinky" (20th-Fox), with Jeanne Crain and William Lundigan.

IMPERIAL

Fifth Week. "I was a Male War Bride" (20th-Fox), with Cary Grant and Anne Sheridan.

LOEW'S

"The Doctor and the Girl" (MGM), with Glenn Ford and Gloria De Haven.

ODEON-CARLTON

"Adam and Eve" (EL), with Stewart Granger and Jean Simmons.

INTERNATIONAL CINEMA

"Louisiana Story" (Astral), Robert Flaherty.

SHEAS-NORTOWN-CAPITAL

Second Week. "Everybody Does It" (20th-Fox) with Paul Douglas and Linda Darnell.

TOWNE CINEMA

Ninth Week. "Lost Boundaries" (Astral), with Beatrice Pearson and Mel Ferrer.

UPTOWN

Second Week. "The Wizard of Oz" (MGM), Technicolor with Judy Garland and Ray Bolger.

MONTREAL

CAPITAL

"Roseanna McCoy" (RKO) with Farley Granger and Joan Evans.

IMPERIAL

"Illegal Entry" (Univ.) with Howard Duff and Marta Toren.

LOEW'S

"Come to the Stable" (20th-Fox) with Loretta Young and Hugh Marlowe.

ORPHEUM

"My Gal Sal" (20th-Fox) with Rita Hayworth and Victor Mature.

PALACE

"Spring in Park Lane" (EL) with Anna Neagle and Michael Wilding.

RINCESS

"Thieves' Highway" (20th-Fox) with Richard Conte and Valentina Cortesa.

SAINT JOHN

CAPITOL

"The House Across the Street" (WB) with Wayne Morris and Janis Paige.

PARAMOUNT

"Madame Rova" (MGM) with Jennifer Jones and Louis Jourdan.

WINNIPEG

CAPITOL

Second Week. "I Was a Male War Bride" (20th-Fox) with Cary Grant and Ann Sheridan.

GAITY

"Thieves' Highway" (20th-Fox) with Richard Conte and Valentina Cortesa.

LYCEUM

"Father Was A Fullback" (20th-Fox) with Fred MacMurray and Maureen O'Hara.

MET

"Look for the Silver Lining" (WB), in Technicolor with June Haver and Ray Bolger.

ODEON

"Once More My Darling" (Univ.) with Robert Montgomery and Ann Blyth.

VALOUR

"The Well-Digger's Daughter" (Astral).

CALGARY

CAPITOL

"Neptune's Daughter" (MGM) in Technicolor with Esther Williams and Red Skelton.

PALACE

"The Gallant Legion" (Rep.) and "Riders of The North West Mounted" (Rep.)

GRAND

"Too Late for Tears" (UA) with Elizabeth Scott and Don DeFore.

STRAND

"Mighty Joe Young" (RKO) with Terry Moore and Ben Johnson.

VANCOUVER

CAPITOL

"Everybody Does It" (20th-Fox) with Paul Douglas and Linda Darnell.

PLAZA-HASTINGS

"The Lady Gambles" (Univ.) with Barbara Stanwyck and Robert Preston and "Strike It Rich" (Mono.) with Rod Cameron and Bonita Granville.

PARADISE

"Flying Tigers" (20th-Fox) and "The Spoilers" (20th-Fox.)

STRAND

"Spring in Park Lane" (EL) with Anna Neagle and Michael Wilding.

VOGUE

"Yes Sir That's My Baby" (Univ.) in Technicolor with Donald O'Connor and Gloria De Haven.

SEEN AT THE QUEBEC ALLIED MEETING



Charles Magnan of the Victoria Theatre is seen with Mark Stevens, 20th-Fox star; Arthur Hirsch, J. I. Fitzgibbons, George Pamis and Gerry Chernoff of the Fox Montreal branch.



Bottom Row (left to right): Georges Pepin, Manager, Avon Theatre, Montreal; Ray Girard, Manager, Ahuntsic Theatre, Montreal; N. A. Lazanus, Orleans & Lord Nelson Theatres, Montreal; R. Vandette, Supervisor Projectionists, United Amusement; A. Rickner, Manager, Francais Theatre, Montreal; George Ganetakos, United Amusement Corp. Top Row (left to right): D. Asselin, Manager, Papineau Theatre, Montreal; S. Lezena, Outremont Theatre, Montreal; R. Shepherd, Manager, Princess Theatre, Montreal; Allan Spencer, Advertising Manager, Confederation Theatres; Unknown; J. Servant, Manager, Amherst Theatre, Montreal; G. Malenfant, Empress Theatre, Montreal; Bill Spordakos, Manager, Regent Theatre, Montreal.

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